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touched with several applications of mineral colors, the result is a harmonious glow of rich, deep and beautiful tints.

The artist, Mr. Robert T. Giles, is to be congratulated on this masterpiece of pictorial art. With the imaginative insight of a Carlyle combined with the sympathetic elaboration of a Burne-Jones, he has, with cunning artistry, given us the epic of colonization in the Northwest. By so doing he has earned the gratitude of the successors of those men who, in the days when men's souls were tried, dared all that they might lay with the imperishable materials of religion the foundations of this commonwealth.

And yet a word about the artist. Robert Tait Giles is a native of England, having been born at Gateshead-on-Tyne May 1, 1872. He attended Gateshead Science and Art School, graduated from that institution, and later took a course at the Rutherford Science and Art School, Newcastle-on-Tyne, where his studies were completed. At about fourteen years of age a natural talent for the work developed rapidly under the capable instruction, and at the finish of his work in both schools, he was awarded certificates of excellence. Leaving school he was for two years engaged in archi-

tectural drawing, and then turned his attention to stained and leaded glass. He served an apprenticeship for seven years in the various departments of that handicraft, designing, drafting and painting, during this time being under the direction of W. H. Drummond, T. R. Spence and M. H. Marsh, the latter a member of the Royal Academy. At the expiration of this apprenticeship Mr. Giles left England to come to the United States, and located at Chicago, for four years being associated with the leading firms there. In 1903 he established the firm of R. T. Giles and Company in Minneapolis, Minnesota, and is assisted by his wife and two brothers in this work.

Mrs. Giles excels in the glass painting and Graham Giles in drawing and painting of ornamental architectural details, draperies, etc. Septimus J. Giles attends to the supervision of the mechanical part of this work.

Mr. Giles is now engaged on a very important commission, a Memorial Window for the east transept of the First Presbyterian Church, Gloversville, New York, and a large contract at San Francisco, California. A number of his windows can be seen in the principal cities of the Northwest.

TO SOME PICTURES OF THE MARSHES

BY ALICE FELICITA COREY

CAPTIVE dreams, which though imprisoned elude,
Haunt all these canvases; secrets mysterious, dear,
And never-to-be-captured linger here
Where no unlovely thing can e'er intrude.
The dim, reluctant twilights have been wooed;
Glad mornings leaping to the sun's embrace
And the still afternoon's diviner face
May here in all their changing moods be viewed.
Again the summer breathes of ecstasy,
Across the fields the luminous sunsets creep,
While brimming tides, ceasing their onward sweep,
Call our disquietude to cease to be;
Yet past the marshes' edge a murmuring sea
Still lies beyond—an unknown, luring deep!